



At the Theatres.

The Academy.
Monday and Tuesday nights—Tim Murphy, in "A Corner in Coffee."
Wednesday night—Miss Lillian Russell in "The Butterfly."
Friday and Saturday nights and Sunday matinee—"Our New Minister."

The Bijou.
All the week—"Fantasma."

Bostock's.
Spessard's six wonderful bears, Signor Rinaldo's lions, Mlle. Marcella's lionesses, the equestrian bear, polar bears attacking fort, and free rides on elephants, dromedaries and camels.

Idlewood.
Skating Rink.

Ought a story to be told before one goes to see a play? As a matter of fact, it ought not. One does not tell the point of a joke in advance, and women consider it a libel that they are asked to read the last chapter of a book before the first. There are, however, two facts which seem to a playgoer. Authors have discovered that an audience must be let into the secrets which the characters are supposed to be concealing from each other, and people certainly do relish a foreknowledge of what they are going to see.

It's a grave injustice to the author. He finds two hours and a half an all too brief time in which to tell his story clearly and completely. He always shudders when asked to give a synopsis of his play. Yet "fools rush in," and what authors shrink from others are perfectly willing to attempt.

Mr. Tim Murphy is to produce his new comedy, "A Corner in Coffee," at the Academy on Monday and Tuesday. It was dramatized by Owen Davis from Cyrus Townsend Brady's novel, which appeared in Smart Set, and has since been published in book form. It is regarded as one of the foremost dramatic successes of the season, a happy state of affairs due in no small measure to Mr. Murphy's whimsical yet forceful characterization of the leading characters.

The story of "A Corner in Coffee," to be told well and adequately, requires two hours and a half, three acts, several massive sets of scenery, a large company, and a star comedian of brilliant qualities. However, what it's all about may be gathered in a vague way from this brief sketch:

Elijah D. Tillotson, an Easterner, returns from the West and South America, where he became a tenderfoot naturalized, arrives in New York, and in love with a millionaire beauty, Constance Livingston, at the same time. Their marriage is opposed by Constance's brother, Bertie, for the snobbish reason that, though Tillotson is rich, he isn't as rich as the Livingstons, and doesn't belong to their class.

Elijah Tillotson accepts this challenge, for he loves Constance, and, though he hasn't any sympathy with her brother's point of view, he doesn't want her marriage to him to reflect on her or embarrass her.

He sets out to make a fortune that will stagger the multi-millionaires of Wall Street and upper Fifth Avenue. The one thing he knows is coffee. He starts out to corner coffee. A friend of his, Colonel Jim Johnstone, "who would come from hell if I wired him," brings his millions, and the financial game begins.

He makes his corner all right, but when he gets it he discovers that Bertie Livingston has been playing the other side, and has got cornered, and is carrying to smash with him his sister's fortune, which he has stolen.

Exacting and realistic as are the scenes attending the making of the corner, it is when Tillotson realizes the wreck he has unconsciously made of his sweetheart's fortune, and decided to sacrifice everything to save her, when he whips out his guns and holds them to the head of his gambling broker, who has followed him into the corner and yells "Sell!" that the play rises toward its real climax.

He thinks he has ruined himself, but he knows he has saved her. Then comes one of the masterly scenes of the comedy. Tillotson did not think to go back to Constance empty-handed. However, Colonel Jim, the friend, "who would come from hell," went and found her waiting.

She is made to understand what and why Tillotson has done as he has, and also that only one thing will bring him to her, and that is a flag of distress, a message that she is in trouble. She sends, he comes, and the story is then worked out in a pretty and amusing way that establishes both Elijah, Constance and Jim firmly in the affections of the audience.

Lillian Russell in "The Butterfly."
Lillian Russell will appear as a star



MISS LILLIAN RUSSELL,
in "The Butterfly."

comedienne at the Academy of Music on Wednesday, January 9th, in the new comedy of modern life by Kelleth Chambers, entitled "The Butterfly." This is an event of more than usual interest and importance, as it marks the first appearance of the beautiful Lillian Russell in this city, as well as the initial performance here of the new comedy, the author of which is a brother of the distinguished dramatist, Haddon Chambers.

"The Butterfly" epitomizes the modern, up-to-date spirit of fashion, and the scenes are laid in New York city and Saratoga. Lillian Russell's role is that of Elizabeth Killgrew, better known to her intimates as Betsy, who is, as one of the other characters explains, "the young widow of old Peter Killgrew, who gathered up a great many millions by stealing railroads, and invested a few thousands in salvation by supporting a church."

When the play opens the old financier has been dead just a year and a day, and the beautiful Betsy is blossoming out into colors. It turns out to be a most important day in the young widow's life; for, within half an hour, she has launched herself on a series of the most extraordinary and complicated matrimonial adventures that keep all the characters of the comedy in a whirl of excitement, and cross-purposes, up to the final curtain falling on the happy solution of Betsy's problem.

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Miss Russell has a role that gives ample scope for the display of her lightness and certainty in comedy characterization. Her appreciation of the humorous possibilities of her part is matched by the consummate skill with which she realizes them. Manager Joseph Brooks has surrounded the beautiful star with

the best comedy cast of the year, including such well-known artists as E. H. Hill, Isabel Richards, Kate Griffith, and Rosalie de Vaux. The two beautiful scenes are from the brush of Richard Marston, George Ormonde, John Flood, Frederick L. Tiden, Joan Jack, Charles Lamb, Roland

"Our New Minister."
Who hasn't laughed at the chance humor of a country store? For offhand wit and banter, it is as good as a caucus meeting sometimes. The comedy, written by Denman Thompson and George W. Ryer's hardheaded comedy, "Our New Minister," is funnier than the real thing, naturally. It's just like a country store, too—the scene, with its long rows of four steps up, and the boots and the onions and the leather and things, hanging right beside the ham. No attempt to show the bargaining that sometimes goes on at the store, is made by the authors, but they get their characters into some interesting and amusing talk on the porch. Taken altogether, the story part of "Our New Minister," which will be at the Academy on Friday and Saturday, matinee and night, is a most interesting part of the play.

New "Fantasma" at the Bijou.
The new "Fantasma," the spectacular Hanlon attraction, will open its engagement of one week at the Bijou to-morrow night, giving matinees on Tuesday, Thursday and Saturday. For fifteen years the Hanlons have made "Superba," a most popular attraction of its sort, and in presenting this new spectacular pantomime as its successor they do so with the promise that it will be the most notable and elaborate offering in their career. New and up-to-date in all respects, "Fantasma" will be a striking novelty. For the past six months the Hanlon shops and studios have been busy in the preparation of the stage settings and effects; numerous New York scenic artists have assisted in preparing the scenery, while the Hanlons themselves have provided more than one hundred new tricks and illusions, most of which have been patented. So successful was the Hanlon Ballet last season that it has been enlarged into the beautiful Bouquet Ballet and made a feature this year, with many new dances by Dot Road, and special musical numbers have

been introduced. A new book has been written by Quincy Kilby; the amusing story of the levers and their servant, Pico, transported by a cyclone to the land of Zambelli, the demon, and their adventures in this land of mystery and romance is bright with incident and comedy.

In the telling of this story fifty people are employed. Fred Hanlon will play Pico, the clown, and the other pantomime characters will be assumed by George Hanlon, Sr., George Jr., William H. and Alfred Hanlon, James E. Home, John H. Haslam, L. E. Walter, John F. Fernick and other pantomimists. Marguerite Ferguson, one of the best known comedienne on the American stage, will play the brightly Kitty, Miss Joanne Roberts will be Lena, Edna Farrell as Fantasma, and many other equally well-known characters will be seen in the cast. Notable among the features of "Fantasma" will be the transformation scenes, which are said to be more elaborate and beautiful than ever before.

"Shepherd King" Coming.
Mr. Wright Lorimer will soon be seen in an engagement in this city in his beautiful production of the four-act romantic biblical drama, "The Shepherd King." With the possible exception of "Ben Hur," no attraction has been placed before the theatre-going public which at all compares with "The Shepherd King" as a spectacle. Irving, probably the greatest producer of his time, never accomplished within measurable distance what Mr. Lorimer has accomplished in both scenic and electrical effects. The production is a big one in every sense of the word, and as thoroughly artistic as it is great in size.

Mr. Lorimer, by his acting of David, as well as by his skill as a producer, finds himself in the ranks of the most considerable of male stars. His David is a portrayal of such artistic merit that to a certain extent, at least, it marks an epoch in contemporary drama—makes the young shepherd lad the hero of "God's chosen people," a living creation, and by it has advanced the study of biblical history more than any man of his time. It is to be presumed that nearly every one is familiar with the history of David, the son of Jesse, who was called from his flock on the hills of Judah to play the harp and sing before King Saul, and who became king of Israel at the death of Saul and his son Jonathan. There is no more romantic tale of youthful valor in all history than that of the shepherd lad, who armed only with sling and five smooth stones from a brook, went down into the valley, where he mailed captain of Saul's hosts dared venture, and slew Goliath, the giant Philistine, "who dared defy the armies of the living God."

There is no such tale of friendship in all history as that of David and Jonathan, son of the king, who sheltered the shepherd from his father's anger, even though he knew he was harboring the man who would sit upon the throne of his father in his stead. There is no more knightly tale of daring than that of the conquest of David, with his hundreds, against the Philistines, when sent by Saul to what he fondly hoped would be the young hero's death. And as harmlessly interpolated in this great Old Testament romance there is no more beautiful and touching love story than that of the attachment of David for Michal.

Filled with human love and hate, with

ward and Marian Ward. The orchestra will be increased to twenty-four pieces for this engagement.

JACK POWELL A WIT.

Well-Known Pitcher Has Caused
Many a Good Laugh.

Jack Powell, now of the St. Louis Americans, and who formerly pitched for the Yankees, has caused many an outburst of laughter among his fellow-players on the bench. Jack is a fellow that always likes to get back to the hotel quickly, for his appetite is ravenous.

It was in a game with Detroit one day that Jack Sheridan and the players nearly stopped the game on account of Powell. Wild Bill Donovan was pitching for the Tigers that day, and was doing great work with his fast ball. There was a sudden change in the seventh inning. The Yanks got to Donovan and hit the ball all over the lot. Donovan was taken out, and a brand new pitcher from the minor league was sent in.

This new twirler had long hair, and it was a difficult task to get a cap to fit him. Powell sat there in agony while the entire Detroit Club tried to pick out a hat that would stay on top of the long-haired fellow. One was finally found, but it just stayed on the top of the waves of hair and looked real queer.

The new pitcher was more than anxious to make good, and was sending fast ones over the plate. Every time he would let the ball go the hat would fall off, and it would take at least a minute to get it on again. It was getting after 9 o'clock, and Powell was moving up and down the bench like a wild man. The hat came off again. Powell jumped up from the bench, walked over to Jack Sheridan, and said:

"Say, Jack, can't you dig up a hatpin for that fellow? Here it's going on to 7 o'clock. We want to get back to the hotel some time to-night."

Elberfeld has the reputation among baseball fans of being the one that gives all the umpires the trouble. But the fans never stop to think that the Kid does a lot of kidding with the man behind the catcher which the average baseball fan thinks is a joke. Tim Hare and Elberfeld engage in many passages of repartee.

It was in Cleveland one day, and it was hot at that. Tim was having considerable trouble keeping cool. The Kid came up with fire in his eye. One came up that was up around the Kid's chin. Tim said, "Strike."

"The Kid looked around and smiled; then the crowd began to roar, giving Elberfeld 'the laugh.'"

"Tim, do you know that the last ball that came over was as high as your trousers are? If you are blind, why pass the hat; we have a good crowd here to-day."

Tim looked down at the trousers; then looked at the Kid, and said:

"All right, Kid; I will have them neatly pressed to-morrow."

Wisconsin Athletics.

MILWAUKEE, Wis., January 5.—The football receipts of the University of Wisconsin, during the season just closed, amounted to about one-eighth of what they have in previous years. The total



Fifth Tableau, Scene 2, Act II., in "Fantasma," at the Bijou Theatre this week.

romance and intrigue, with pomp and kingly display, and rattle of armor and clash of javelin on scales of brass, with high purpose and chivalrous thoughts, and through all the coloring of the ancient Orient and the older books of the Old Testament, the play is one of peculiar interest.

Mr. Lorimer's company, which is under the management of William A. Brady, numbers upwards of 150 players, and includes Carl Eckstrom, Elbert Hales, Mark Price, Sam Forrest, Margaret Hey,

receipts were \$4,386.20, as against \$3,600 for the preceding season. The largest amount received from any single game was \$1,027.70, the contest with the University of Illinois. The next best season financially was that with the University of Iowa, which netted Wisconsin \$1,045.00. The total disbursements for the season was due to the decreased interest caused by the abolishment of games with other large universities of the Middle West and the adoption of other reforms.

Academy, Monday & Tuesday, Jan. 7-8

Mr. TIM MURPHY

PRESENTS HIS GREATEST COMEDY SUCCESS,

A Corner in Coffee

Dramatized by OWEN DAVIS from Cyrus Townsend Brady's Powerful Story Published in The Smart Set.

A SPLENDID CAST, INCLUDING
MISS DOROTHY SHERROD.

Special Scenery! Gorgeous Costumes!

Prices 25c to \$1.50.

Bostock's

Wild Animal Arena,
IDLEWOOD.

Spessard's Wonderful Bears

including Fifi, the funniest beast in the world; Barney Oldfield, the bear chaffeur; Pietro, the ball wonder; and many funny acts by the bears.

Other features of the program include Signor Rinaldo and his lions; Mlle. Marcella and her terrible lionesses; Mlle. Divala and her leopards; the Equestrian Bear and the Polar Bears storming the fort. The baby lions will be on exhibition at each performance.

Two Performances Daily-- 2:30 and 8:30

Admission to Each, 25 and 10 Cents.

BIJOU...ALL NEXT WEEK.
Regular Matinees

THE NEW
FANTASMA

With all the Weird, Wild Wonder of this Crowning Achievement of the Hanlons' Genius.

Most picturesque tableaux and enchanting transformation scenes ever conceived. Witnessed by a half million people last season.

UNPARALLELED SCENIC SPECTACLE

NEW STORY MUSIC TRICKS NEW SCENES BALLET LAUGHS

NOTHING OLD, BUT THE EVER FAMOUS NAME OF

THE HANLONS

SPECIAL FEATURES

FRED HANLON AS "PICO," THE FUNNY CLOWN.
THE HANLON BOUQUET BALLET OF DAINTY DANCERS.
JAMES E. ROME AND MARGUERITE FERGUSON.
REED'S ACROBATIC BOSTON TERRIERS.

Academy, Monday, Tuesday, Jan. 14-15-16
SPECIAL MATINEE ON WEDNESDAY.

Mr. Wright Lorimer

IN HIS STUPENDOUS PRODUCTION OF

The Shepherd King

DIRECTION WM. A. BRADY.

Entire New York Production Intact. Company of 150. Four Cars of Scenery.

PRICES: Matinee, 25c to \$1.00; Night, 50c to \$1.50.

Academy, January 11 and 12

MATINEE SATURDAY.

DENMAN THOMPSON AND GEO. RYER'S

Greatest Play of New England Life.

Our New Minister

with JOSEPH CONYERS.

The Confederate Museum

TWELFTH AND CLAY STREETS.

Open daily from 9 A. M. to 6 P. M.

Admission, 2 cents. Free on Saturday.

The Valentine Museum

ELEVENTH AND CLAY STREETS.

OPEN 10 A. M. TO 5 P. M.

ADMISSION, 2c.

Academy, Wednesday, Jan. 9

JOSEPH BROOKS presents

Miss Lillian Russell

In the new comedy,

The Butterfly.

Prices: 50c to \$1.50.

CURTAIN AT 8 O'CLOCK SHARP.

The Big

Skating Rink

Afternoon Session 4-6, after Jan. 1st.



TIM MURPHY

MISS DOROTHY SHERROD



MR. WRIGHT LORIMER,
star and author of Biblical drama, "The Shepherd King," at Academy of Music, January 14th, 15th and 16th.